

Due to accidental and significant damage involving a visitor to the Gallery, Gus Fisher Gallery and the artist Jasmine Togo-Brisby (South Sea Islander/Australia) have agreed, with regret, to remove the work *Hold*, 2023, from the exhibition *Outcast*, currently on show at the Gallery.

*Hold* was commissioned by the Gallery for the exhibition and comprised a central rosette encircled by miniature replica Tam Tam drums, all cast in plaster. It's site-specific installation on the floor of the Gallery mirrored our heritage Art Deco glass dome and its ornate details were reminiscent of our ceiling's decorative motifs.

Plaster-casting is an important feature of Togo-Brisby's practice. Earlier this year she showed *As Above So Below*, 2023, an installation that consisted of 369 plaster-cast Tam Tam drums in the shape of a ship's hull. *Hold* and her previous plaster-cast works relate to Togo-Brisby's ongoing examination of Wunderlich family company designs and their ornate pressed-tin panels that are preserved as heritage features in many buildings across Aotearoa New Zealand. For the artist, Wunderlich designs are an enduring physical manifestation of a colonial legacy and present a fraught history: Togo-Brisby's great-great-grandparents were abducted from Vanuatu and taken to Sydney, where they were acquired as house slaves by the Wunderlich family.

*Outcast* is the first collaborative exhibition between fourth-generation Australian South Sea Islander artist Jasmine Togo-Brisby and Aotearoa-based Tongan artist John Vea. Often compared through their research-driven practices that address themes of migrant labour and the Pacific slave trade, *Outcast* enables a meeting point between the artists' work and a shared space for new conversations to emerge. We are very pleased that *Outcast* will continue at the Gus Fisher Gallery until 27 January 2024 and that the public will be able to experience works by these important artists.



Jasmine Togo-Brisby, *Hold*, 2023. Courtesy of the artist. Installation view. Photography by Sam Hartnett.